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Government Architect

Inspector General of Diocesan Edifices

Volume XI. Topical Index rearranged.

By Henri Sabine

PARIS

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PREFACE.

A preface to the table of contents of a book is sufficiently rare to require explanation; this is because that in contrast to other works, this book not only fulfils the promise of its title, but even ten times more.

This title of *Dictionnaire raisonnee de l'Architecture francaise du XIe Au XVIIe Siecle* (Analytical dictionary of French Architecture from the 11 th to the 16 th centuries), is true for a part of the work; it is silent on other parts, and perhaps has caused a belief in the pretended exclusivism of the author of the work.

Now that is an error.

One may think that in commencing such a work, Viollet-le-Duc, inspired by his convictions as artist, archaeologist and architect, only had in view the placing within the reach of the greatest number the results of his studies on French architecture. But from that sole point of view, induced by the subject, he was at first led to the study of the arts connected with the art of architecture, and his vast knowledge did not allow him to stop in that order of ideas, until after having treated the subject in all its branches and ramifications.

Thus for the epoch adopted by the author, the book must comprise the study of architecture, construction, decoration (painting, sculpture, statuary and ornament) and of the secondary arts associated with the architectural work.

Such a work might well have been the book promised by the title; but if he had fulfilled the programme announced, he certainly would not have satisfied the desires of the readers and the conscience of the author. Indeed, how conceive the study of an art period without the preliminaries, that connect it with the study of the arts preceding it. The arts, and architecture more than any other, are not the products of spontaneous generation. They are the results of earlier labors of mankind; they proceed, succeed each other, and historically explain each other.

Then unless one confines himself to a definite period of history, this period must be connected with the preceding, and if the author be like Viollet-le-Duc, able to rest re the entire series by his studies and marvellous intuition, he will ascend link by link and from art to art to the beginning of history,

i.e., to the known origins of the arts.

This is what Viollet-le-Duc has done, and thus his limits and his work have been extended by a primary and happy departure from its title.

Hence the history of the arts in general in their relations to architecture and the history itself of architecture are found in this work from their beginnings in Asia, the cradle of civilization and of mankind, and this history unrolls and connects the Asians with the Egyptians, Greeks, Romans and Byzantines, to which is joined the origin of the arts of the West.

And this history under the pen of the lucid writer, artist and practioian, analytic and eclectic, unrolls while offering the reader the explanation and reason of things, the justification of the preferences that he sanctions, and that is why one also finds in the work criticism and comparison, i.e., comparative art and comparative architecture.

What are the results of these anylitical comparisons? According to the theory of the author, if art be the ideal expression of the beautiful founded on inspiration, reason and taste, two arts alone merit this supreme title; these are Grecian art and Gothic art. Those two arts alone have produced and left behind them types, which realize the absolute beautiful or approach it; they alone have obtained these exceptional effects by applying to their conceptions superior theories and procedures.

The primitive arts are incomplete; Roman art is only a very unsuccessful imitation of Grecian; modern arts (save happy and partial exceptions) are in decadence. And this is so because the primitive arts were the infancy of art, because the Romans only took the appearance of Greek art, and that in the matter of art the moderns have neither rules, methods nor principles.

Such is the theory of the general evolution of the arts and of architecture according to Viollet-le-Duc; he verifies it by history, comparison, analytical criticism and examples, and already we see him produce a work, not of exclusivism, but indeed as an enlightened and impartial historian. If he gives the pre-eminence to Greek art in antiquity, to French art in modern times, this is by basing himself on numerous and incontestable proofs, and his analytical convictions are impressed on the reader.

Here then are the singularly extended limits, for we find

there in addition to French architecture and the arts joined to it, the origin of the arts themselves, their development, crossings and ramifications in antiquity, then their consequences in modern times and until our days. But our author does not stop there. Led by his vast knowledge and his generalizing mind, he comprises in the same glance the history of humanity and that of the arts, an expression of the development of the civilization and of the intelligence of the peoples; he explains the origin and production of the arts by the crossing of races, their characteristics by the character and spirit of the peoples; in studying French arts, he causes to progress the history of the nation and provincial history with the general history of art and of civilization, and this complex study is unrolled with an impressive logic, anforms for the French middle ages an animated picture reproducing the social, artistic and political fermentation of the epoch.

After the fall of the Roman empire and the invasions of the barbarians, the Gaulish spirit and genius awakes, the scattered remains of Gallo-Roman monuments serve as models, and the new art slowly separates from the heaped or scattered ruins dispersed over the soil of Gaul. The monks were then the sole depositaries of instruction and tradition, and directed that first renaissance, to which Charlemagne lent the support and impulse of an organizing and predominant power.

The monastic orders increased in influence. Concessions and donations gave them the means of erecting the first abbeys, a around which were grouped the dwellings of their servants and of their vassals, for the abbots added to the religious authority the feudal lordship and even the judicial and military power. They are lords, holders of fiefs, not always subject to feudal duties, but by their religious character and their science, they have an uncontested superiority to their equals in all other ways, the lay lords.

The abbots train clerics and pupils, and the people grouped around the abbeys, they found agricultural establishments, villages, and even cities. The needs becoming greater, under the initiative and direction of the abbeys, they produce the monastic schools.

Those schools at first produced the monastic art, then Romanesque art, the last expression of the imitation of the vestiges

of Roman art.

Civilization and instruction extended, commerce increased and expanded, and by way of exchanges were established connections with the Byzantine empire, and then Byzantine art, the heir of Greek and Roman traditions, influenced by contact with Asian arts, penetrated into France and furnished its part in the renewal of Romanesque art, which was entirely imitative and without a flight, reached the limit of its evolution.

Social life increased and was developed. The cities, centres of population, particularly those that had retained the memory of the municipal organization of the Romans, tended to reorganize their internal government. Situated outside the influence of the abbeys, exposed to conflicts with secular feudalism, they sometimes invoked the protection of the royal power, which was long contested but gained strength in the midst of struggles and conflicts, waiting until it should become the predominant and uncontested sovereignty.

Thus certain cities had obtained charters of communes, recognizing their particular rights, compensated by duties and charges, but also ensuring them at need a recourse of the royal protection.

In these communes and in many cities were organized trade guilds, at first under religious influence and under the name of confraternities, then under the name of companies of workmen, from which came the organized lay corporations, the guilds.

From them also came the citizens that were to produce the third class, that being nothing, must absorb everything much later.

But in the important cities existed a power, both religious and feudal, equal to that of the abbots and aspiring to balance their influence. The increasing importance of the cities offered them the opportunity, and the creation of communes gave them the means. The bishops took the direction of this movement, organized and thus maintained themselves with increased power and influence in the elevated position already acquired by their religious and feudal authority.

To their influence is due the prodigious artistic movement from which sprang our cathedrals, monuments both civil and religious, communal and feudal, seats of justice and of public assemblies, of exchange and commerce, the centre of the commu-

communal and religious life and affairs of the city.

This second renaissance had as a specific character the renewal of the arts, the creation of a new art, the separation of the lay arts produced by the guilds, that henceforth alone had the direction and preservation of the arts and trades.

Monastic arts had passed its time. Lay art appeared, still impressed by its religious origin, from which it separated later, and that already were merely fetters.

This second renaissance has taken the name of pointed art, and pointed art is the French art.

Much have been discussed the origins of the pointed form, known from the most ancient times; but the pointed form of opening made by the meeting of two curves is not the pointed arch. Those broken arches formed by corbelled courses, and not by jointed voussoirs, are not pointed arches. Now the starting point characterizing the pointed arch, is the pointed arch traced according to the principles of geometrical drawing, and from that application of architecture result by analytical and logical, or one may say by scientific transformations, the successive and unbroken evolutions of pointed art, from its first experiments in the 12th century to the brilliant and complex commencement of the third renaissance.

To the monastic schools, first to the school of Cluny, and to the relations with the Orient created by the crusades, must be attributed the first applications of the pointed arch and its importation into France. But the utilization of the pointed arch was only the point of departure of the new architecture. If the monastic constructors first employed it to transform the system of vaulting imitated from the Romans, the pointed style separated from the Romanesque only after the invention of the pointed vault, composed of independent ribs and of surfaces forming compartments.

The pointed vault is the generator of the pointed plan. It gives the dimensions of the voids, the volume of the solids, and the springings of its arches determine the plan of the impostes and of the capitals.

The points of support on the ground are reduced to strict necessity; the voids consume the solids; light replaces shadow. Walls are suppressed and replaced by tracery or enclosures.

For the principle of stability resulting from the strong

footings of the walls is substituted the new principle of equilibrium resulting from analytical study, a wise combination of thrusts and of buttresses.

Antique construction is stable by its weight; pointed construction is stable by elasticity.

See how pointed architecture constitutes a complete art founded on new and perfected principles, and why alone with Greek architecture, it merits bearing the name of an architectural style, a name too frequently badly employed, the style that must not be confounded with the kind.

We state that the pointed vault is the generator of the plan; drawing is the geometrical means of placing that generator in motion, and the vault on ribs being only a structure resulting from exact and rigorous drawings, one asks how were prepared the elevations of this plan, after having established the plan by drawing the vaults. Geometry again gives the means of scientifically establishing the architectural proportions in height.

Viollet-le-Duc sought the theory of proportions in the monuments of the pointed period; he found it in the use of triangles; and he presents examples measured and drawn from monuments still existing.

The triangle, the geometrical figure representing the greatest stability, the triangle, a natural form of geologic crystallizations, the triangle, particularly a symbolical number and form, employed in the theory of the antique arts, is resumed by the pointed school as a principle of proportion and a means of architectural drawing.

The Egyptians, Greeks and Romans employed the equilateral triangle as a principle of proportions. The lay pointed school, either by tradition found among the Byzantines, or by an instinctive renewal, resumed the use of the triangle, but extending it by the combination of several triangles of different proportions on the drawing of a single elevation, and in that the lay constructors showed themselves ingenious in the application of the principle, having to erect monuments inspired by the new spirit, impelled by other needs, and consequently presenting proportions very different from those of the antique monuments.

We have seen the extension of the primitive limits of the *Dictionnaire raisonnee*, in what precedes the 11th century, the starting point indicated by the title. It is the same with

after the 16th century, the limit fixed by the same title; and the author from comparison to comparison insensibly brings us to the contemporary epoch, both for the arts in general as for architecture in particular. Passing onward, rapid excursions lead to foreign countries, and his comparisons of French art with Italian, German and English arts, etc., his conclusions are justified by examples and demonstrate the superior initiative of French genius, in what is pointed art, whose origin has been so much discussed, and even the other styles of the epoch, for which we have given inspirations and models to modern Europe.

Architecture is the strongest and most durable expression of intellectual progress and of civilization. It develops and perfects itself even according to the advance of manners and the evolution of society. For this reason it is difficult to write its history without touching on general political, military and social history.

The erudition of Viollet-le-Duc, his generalizing mind gave him the means of carrying in parallel the history of art and that of the nation, and his Dictionnaire does not fail in this. The conflicts between the clergy, nobility, kingdom and people, are briefly explained, and make understood the development of architecture. Cities fortify themselves and obtain charters of communes; bishops erect their cathedrals, build their palaces, the mark and seat of their feudal power; the nobility erect manor houses and strong castles; even churches and abbeys are fortified; bridges, passes and ports are likewise equipped with defensive structures; it is the state of organized war, the social state of the middle ages, a consequence of feudal rivalry, or wars and invasion. Viollet-le-Duc passes on, explains the history of feudalism, and at the same time makes a study and description of military architecture.

This study, like that of religious and civil architecture dates back to the earliest times of history, and continues till our days, and not only do the drawings illustrate and explain the text, but here, more than in the other branches of architecture, the author becomes an ingenious and instructive popularizer. He restores the curtains, machicolations, towers, draw-bridges, etc.; he explains the theory of the attack and defense of places, and placing history in action, his magical and truthful pencil reconstitutes military actions, machines, engines and

arms, and causes thus to appear to our eyes scenes, that the pen alone would have been powerless to reproduce.

Sculpture, painting, the secondary arts (called decorative) are studied, analyzed and restored with the same conscientiousness and breadth; one may say with the same enlightened and scrupulous fidelity.

Viollet-le-Duc, recovering the procedures, the forgotten or lost traditions, follows them in history and practice, to which he adds the technology and the theory. Thus work in iron, forged or cast, and the other decorative metals, painting on glass, mosaic, etc., are described and explained.

In comparative sculpture he causes to appear, as he has done for architecture, the superiority of Greek art in antiquity and of (pointed) French art in modern times.

In architectural painting or polychromy, he establishes that in all times and all epochs, all peoples have decorated their edifices with colors and designs, then with paintings combined and arranged with a more or less wise harmony of contrast and of decorative effects. There again the analytical theory supports the demonstrations of the eye, and shows that in the matter of art (architecture, sculpture or painting), the procedures, formulas and technics do not suffice, if the artist is not originally gifted, and does not add inspiration and taste.

Lay and religious symbolism, painted or sculptured ornamentation, are treated with the same demonstrative science. The general decoration connected with architecture in pointed art, is explained by history, by the character and the circumstances of the erection of the monuments that surround it. The peculiarities, oddities and complexity of pointed ornamentation are justified by the tolerance of custom, by the Gaulish spirit of the lay guilds, by the communal purpose of the cathedrals, and finally by the breadth of the religious conceptions of the middle ages, the mythological and pantheistic traditions, that left deep impressions in the new religion, as well as in the memory of the peoples.

Hence to explain the mythological, pantheistic and hieratic character of the arts of the West, proceeds the utility of the precise ideas of the Asian origin of the religions and the arts, of their succession and superposition in past centuries, on the persistence of traditions and the resemblances of myths, fictions,

legends and religions.

Plant ornamentation must be inspired by nature, the source and treasury of universal beauty. The Greeks borrowed from it the acanthus leaf, adapted with their supreme taste to architectural decoration. The Romans is servile copyists denatured it by a purely academical application. The Romanesque workmen, copyists of Gallo-Roman ruins, perhaps inspired by a more delicate feeling, analyzing unexplained fragments, were doubtless induced to compare the ornaments, that they reproduced, whose conventional forms did not please their reasoning minds, to the natural flora of the country. And it was not necessary to seek far to find utilizable ornamental types. Thus Gaulish art commenced to employ the natural flora in architectural ornamentation, and that later the lay sculptors by comparative reasoning, no longer taking plant types alone as a motive of inspiration, composed a decorative flora, imitated but not copied from nature, yet conceived according to the principles of plants, and placed at the scale of monumental decoration. The same principles and the same evolution are found in ornamental painting.

That brings us to speak of esthetics.

According to Viollet-le-Duc, the beautiful is unique, but varies according to the time and the races; it has no invariable type, and liberty is necessary for its origin and expansion. The beautiful is born and developed in the soul of the artist, and must be expressed according to the movements of that soul accustomed to conceive the beautiful, the truth."

Then truth is the fundamental principle of the beautiful.

The surroundings, manners, religion, instruction, and particularly the imagination of the artist impressed by these different causes of inspiration give to artistic creations a different typical character, while respecting the eternal and fundamental principle.

For example, thus has French (pointed) statuary produced examples of supreme beauty comparable to Greek statuary, although resulting from an entirely different inspiration and a composition without an analogy.

That being admitted, art forms vary with the intellectual evolution of the peoples, of the artists that guide or follow it: - hieratism, idealism, naturalism, transfiguration, imitation; such are the general phases in which the arts find expression

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more or less approaching the idea always foreseen and never tangible.

The esthetically beautiful, a creation inspired by nature, generated by study and purified by reason, to which taste gives the definite form impressed by the imagination and imitation, but rendered typical by a respectful application of natural principles.

Then between the idealism and naturalism must be found the artistic forms of the beautiful. Such is the doctrine of Viollet-le-Duc and that of the pointed school. By respecting this pointed art reached its climax. By pushing to excess the principle of imitation, it attained an ornamental decadence.

Likewise by exaggerating the application of the art of drawing, by abusing that application to reach the extreme limit of structural lightness, combining with an extreme science the principles of equilibrium and of elasticity, it falls into dryness and meagreness.

It could not be otherwise according to the natural law of evolution, which imposes on the creations of man, like those of nature, a constant advance, a beginning, a climax and an end.

These general principles are applicable to all the arts, but are complicated by geometry, a new and predominant science in architecture.

But there again the application of natural principles serves as a starting point and an esthetic base, so to speak, for geometry is the universal generating principle in nature, and art being only an emanation from nature, a second hand creation must be inspired by the same principle.

Then architecture, art and science, seek the ideal by observation based on science and having reason and taste as guides.

The object of the architectural work is a human purpose, a habitation, a place of assembly, worship or other, whatever the times, circumstances or means, the conception will be impressed by unity. It will have as a resultant expression of the combination of the different elements composing it, the object, the need, and in brief the purpose.

The surroundings and the customs will influence it; climate will modify the forms and also the customs; but while conforming to the purpose, the principles will permit variety in the forms, which will respond to the utilitarian or ideal require-

requirements of the composition.

We reach the practice here without losing sight of the theory, and at each instant we shall find the superior guide, to which Viollet-le-Duc submits all questions; this guide being reason, reasoning and rationalism.

Inspiration, imagination, idealism, feeling and taste are worthless in the matter of art unless guided by observation, study, science and reason.

After establishing this, the author with his superior insight defines the principles of architectural composition; plan, elevation, aerial outline, solids and voids, light and shadow, verticality and horizontality, height and width, all sides of the question are treated with the same intelligence, the same breadth of view, the same eclecticism.

An example will demonstrate this. Let us take for that example, a principle much abused in modern times, a principle found in nature, that antiquity and the middle ages have accepted and utilized, but that they have adopted as an absolute formula, applicable without examination:-- symmetry.

Classic or pseudo-classic art made of symmetry a law, to which must submit details of distribution, composition and even decoration, and whose supreme expression is the pendant, identical and parallel repetition. In doing this, pseudo-classic art, based on a pretended knowledge of antique art, disdained the variety and picturesqueness of the middle ages and Renaissance, as works of decadence and of bad taste.

Now the pseudo-classicists were badly instructed and their science lacked observation.

What the Greeks as refined artists sought and found, was not symmetry but eurythmy, the balancing of effects. This is not a rigorous law producing the formula, but is the application of a thoughtful observation of the effects of optics and of perspective for presenting to the eyes a satisfactory appearance.

Reason utilizes science, and taste modifies the application of principles. And if the Greeks reinforced the altars of their temples, erected horizontal lines that optics made inclined, and modified the intercolumniations to obtain certain perspective effects; if they violated the law of symmetry, this was by subtle reasoning and by a superior harmony of the effects, because symmetry was not a rule for them, but a means of obtaining

satisfactory effects.

In the matter of art, taste enlightened by science, study and reason, is the great regulator. In epochs when art was grandly cultivated, men have sought principles, have invented procedures, and have attempted to establish formulas. Art reduced to formulas is a trade and is no longer art.

What is necessary in art is method, system, the result of observation, utilizing procedures and formulas, but not subject to them. Method is useful as an ally of inspiration, formulas and procedures are helps for the executor, but are useless or hampering for the creator.

The Dictionnaire raisonnee, as we have said already, has passed much outside the limits fixed by its title. The preceding rapid review has for its object to recall briefly the ideas of the author, the spirit of the work, and to justify the labor of the analytical and synthetic Table of Contents.

In fact if each word of the Dictionnaire fully treats the subject, that it entitles, and further develops its relations to other subjects treated in the work, the developments are necessarily limited by the object treated under that word. Viollet-le-Duc has made an excellent work in the form given to it by him, especially excellent from the point of view of daily practice. But this form does not easily permit the appreciation of the capital importance of the work, and taking from it the general instructions contained in it. If composed otherwise, in a form not analytic but synthetic, perhaps from the point of view of the general study of the arts and of architecture, it would be more useful to the readers.

But Viollet-le-Duc alone could have realized this recasting, or at least could have given a perfect synthetic analysis of his work. We have attempted to make this analysis in the following Table of Contents.

There are found distributed through the nine volumes of the Dictionnaire:--

Archaeology;

Architecture, comparative;

Esthetics;

History of the arts, and general history in its relations to architecture;

Theory and practice of general construction;

Architectural composition, general history of French art from its origin, the provincial schools, the arts of the middle ages; sketches of the art of the Renaissance, derived from the painted art;

Sculpture (ornament, statuary), painting, polychromy, glass painting, mosaic and the other decorative arts, etc. etc.

But to study a single one of those principal subjects, their ramifications, the motives and examples given by the author, it would be necessary to turn over all the volumes, and still one would find with difficulty the desired passages. We have experienced those difficulties, and we have attempted to eliminate them.

The Dictionnaire raisonne is a museum, whose study would be long and difficult by the lack of an analytical catalogue.

We have undertaken this labor of patience, and we respectfully dedicate it to the memory of the glorious chief of the French school of architecture, a superior artist, one whose patriotic and learned labors have brought to light the most permanent evidences of the artistic genius of the French.

Henri Sabine.

A.

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3. Greek.
4. Roman.
5. Byzantine.
6. French (primitive, romanesque, Gothic, Renaissance),
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7. Military.
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11. Modern.
12. Esthetics.
13. Theory and Practice.
14. Composition.
15. Motives and Details.
16. Decoration.
17. Decorative ornament.
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THE UNIVERSITY OF CHICAGO, CHICAGO, ILLINOIS
JANUARY, 1900

DEAR SIR,
I have the honor to acknowledge the receipt of your letter of the 27th inst. and in reply to inform you that the same has been forwarded to the proper authorities for their consideration.

Very respectfully,
Yours truly,
J. H. [Name]

Enclosed for you are two copies of the report of the Committee on the subject of the proposed change in the curriculum of the School of Architecture, which was presented to the Board of Trustees at its meeting of the 15th inst.

I am, Sir, very respectfully,
Yours truly,
J. H. [Name]

I have the honor to inform you that the Board of Trustees has decided to refer the matter to the Faculty for their consideration and report. I am, Sir, very respectfully,
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See Architecture anglaise, Allemande, Auvent.

Banne, Base, Boutique, Breteche.

Chalet, Chateau de plaisance, Cheminees, Cite ouvriere; Citerne, Clairevoie, Clocher, Clotet, Clo-tures, Colombier, Colonne, Colleges, Combles, Com-position, construction civile, Contrefort, Corni-che, Couronnement, Cuisine.

Devanture, Details, Distribution, Dortoir.

Echauguette, Etuve, Evier, Entresol.

Fanal, Fenetre, Ferme (house), Filtre, Fontaine,

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Manoir, Menuiserie, Maison, Maisons en bois, Mais-
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Palais, Palissade, Paravent, Parloir, Pignon,

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ARTS AND SCIENCES, VARIOUS. Sciences et arts divers.

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ARTS, VARIOUS FOREIGN. Arts etrangers divers.

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2. 1932-1933: 100,000, 100,000, 100,000

3. 1934-1935: 100,000, 100,000, 100,000

4. 1936-1937: 100,000, 100,000, 100,000

5. 1938-1939: 100,000, 100,000, 100,000

6. 1940-1941: 100,000, 100,000, 100,000

7. 1942-1943: 100,000, 100,000, 100,000

8. 1944-1945: 100,000, 100,000, 100,000

9. 1946-1947: 100,000, 100,000, 100,000

10. 1948-1949: 100,000, 100,000, 100,000

11. 1950-1951: 100,000, 100,000, 100,000

12. 1952-1953: 100,000, 100,000, 100,000

13. 1954-1955: 100,000, 100,000, 100,000

14. 1956-1957: 100,000, 100,000, 100,000

15. 1958-1959: 100,000, 100,000, 100,000

16. 1960-1961: 100,000, 100,000, 100,000

17. 1962-1963: 100,000, 100,000, 100,000

18. 1964-1965: 100,000, 100,000, 100,000

19. 1966-1967: 100,000, 100,000, 100,000

20. 1968-1969: 100,000, 100,000, 100,000

21. 1970-1971: 100,000, 100,000, 100,000

22. 1972-1973: 100,000, 100,000, 100,000

23. 1974-1975: 100,000, 100,000, 100,000

24. 1976-1977: 100,000, 100,000, 100,000

25. 1978-1979: 100,000, 100,000, 100,000

26. 1980-1981: 100,000, 100,000, 100,000

27. 1982-1983: 100,000, 100,000, 100,000

28. 1984-1985: 100,000, 100,000, 100,000

29. 1986-1987: 100,000, 100,000, 100,000

30. 1988-1989: 100,000, 100,000, 100,000

31. 1990-1991: 100,000, 100,000, 100,000

32. 1992-1993: 100,000, 100,000, 100,000

33. 1994-1995: 100,000, 100,000, 100,000

34. 1996-1997: 100,000, 100,000, 100,000

35. 1998-1999: 100,000, 100,000, 100,000

36. 2000-2001: 100,000, 100,000, 100,000

37. 2002-2003: 100,000, 100,000, 100,000

38. 2004-2005: 100,000, 100,000, 100,000

39. 2006-2007: 100,000, 100,000, 100,000

40. 2008-2009: 100,000, 100,000, 100,000

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Seigniorialite, Fleur de lys, Forêts, Fous, Francs-maçons,

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THE
FEDERAL BUREAU OF INVESTIGATION
UNITED STATES DEPARTMENT OF JUSTICE
WASHINGTON, D. C. 20535

TO: DIRECTOR, FBI

FROM: SAC, NEW YORK

SUBJECT: [REDACTED]

RE: [REDACTED]

DATE: 1/15/68

TIME: 10:00 AM

Information is being furnished to you for your information.

The following information was obtained from a review of the files of the New York Office:

On 1/15/68, [REDACTED]

It was determined that [REDACTED]

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- .. Roman.
- .. Byzantine.
- .. Monastic.
- .. Romanesque.
- .. Gothic.
- .. Renaissance.
- .. Civil.
- .. Military.
- .. Comparative.
- .. Modern.

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4. Decoration.

5. Ironwork, Hardware.

6. Joinery.

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Also, Arcs (divers), Arcade, Arcature, Architrave, Axs, Archivolte; Bague, Paie, Bahut, Balcon, Balastres, Balustrades, Bandeau, Barre, Base, Cadran, Caisson, Cave, Chapiteau, Cheneau; Clefs pendantes, Colonne, Conduite, Corbeau, Corniche, Couronnement, Credence, Cul de lampe, Guvette; Dais, Dome, Doubleau, Dormant; Encorbellement, Enduit, Eferon, Entrevous, Entresol, Escalier, Etresillon; Fenetre, Frise, Fronton, Fat; Gable, Galerie, Galetas, Girouette, Goutterot, Griffes, Grille, Grillage, Guichet.

Horloge; Imposte; Lanterne, Lavabo, Lavoir, Lucarne, Lunette, Linteau; Mansarde, Main-courante, Meneau, Mur d'appui; Naissance, Niche; Oculus, Oeil; Pendentif, Piedroit, Perron, Penetration, Pignon, Pilastre, Pile, Pilier, Pilette, Pinnacle, Plafond, Planchers, Plate-bande, Poincon, Porche, Porte, Portique, Portiere; Raccords, Revetements, Retraite, Rosace, Rotonde; Sarcophage, Silo, Socle, Sommier, Soubassement; Tailloir, Tombeaux, Tas de charge,

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Terrasse, Theatre, Tambour, Travee, Trompe, Tresor,
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Also Bandeau, Base; Chapiteau, Colonne, Colonnnette, Crete;

Entablement, Escalier; Facade, Fenetre, Fontaine;

Habitations; Lintean, Lit; Materiaux (use), Meneau,

Menniserie, Metal; Niche; Ogive; Piedroit, Pignon, Pile,

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March 17, 1900.

Dear Sir,

I have the honor to acknowledge the receipt of your letter of the 14th inst.

and in reply to inform you that the same has been forwarded to the proper authorities for their consideration.

I am, Sir, very respectfully,
Your obedient servant,

J. H. [Name]

Secretary of the [Organization]

I am, Sir, very respectfully,
Your obedient servant,

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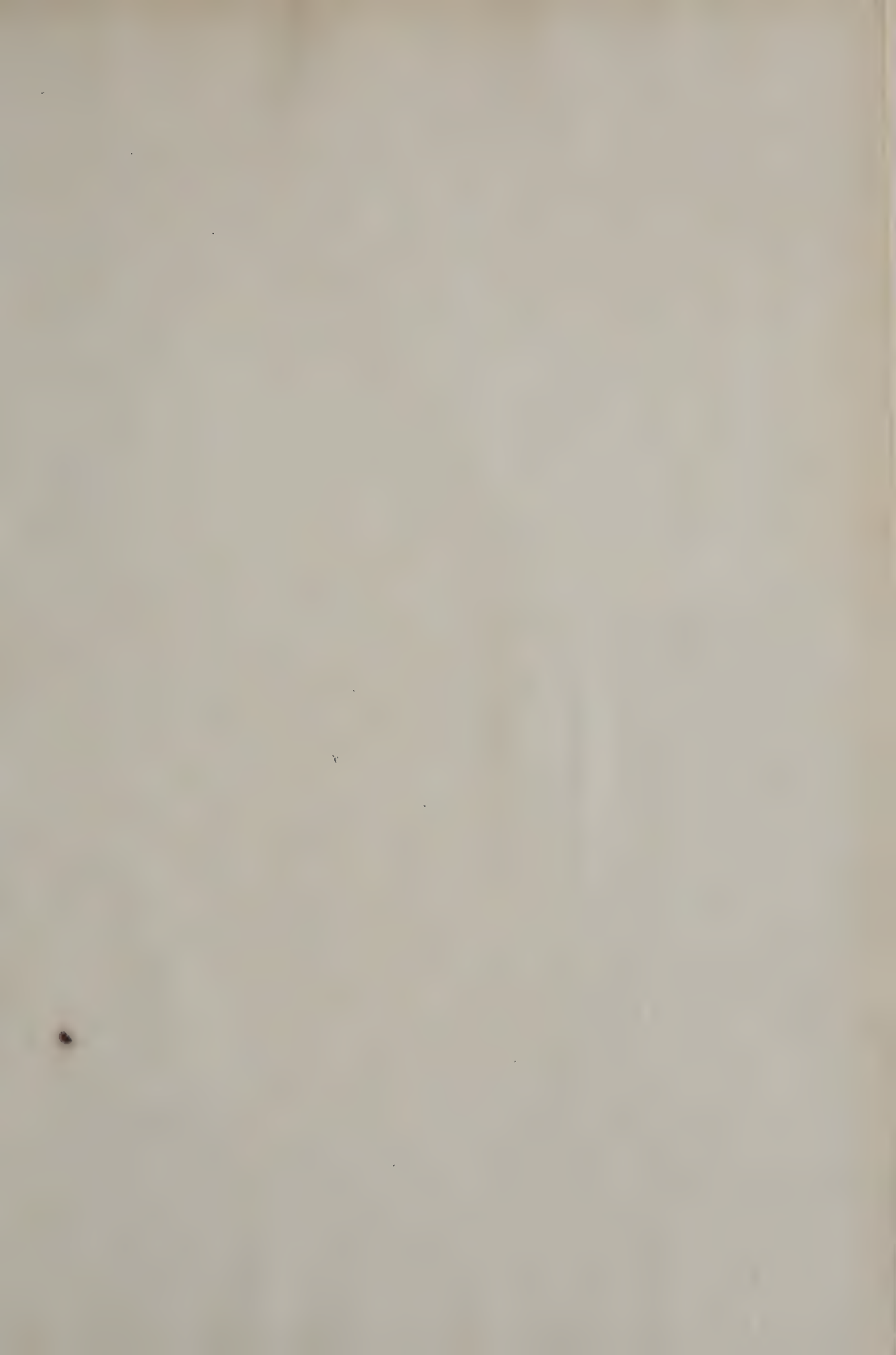
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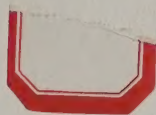
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